Welcome to the inaugural annual newsletter for the History of Art Department at the University of California, Riverside. Its purpose is to keep us connected with our many students, alumni, and friends, and to share news of our achievements with prospective students, our community, and colleagues around the globe. As one of the founding disciplines at UCR, we own a long and storied history. In recent years we have ambitiously expanded our profile. We have many things to be proud of — the accomplishments of our students and faculty, the growth of our curriculum and programs and, of course, our active role in promoting knowledge of art as a lynchpin for cultural understanding and action.

Our story begins with our students, who in the past academic year demonstrated a remarkable dedication to their studies. Each term, our courses brimmed with students delivering excellent analyses of artworks both in the classroom and on fieldtrips to collections at the Getty, the Huntington, and UCR’s California Museum of Photography. The undergraduate Art History Association enjoyed something of a renaissance, sponsoring well-attended museum nights and professionalization workshops.

Our Ph.D. and M.A. students also thrived. They coordinated the highly successful conference “Re-Vision: Myth, Memory, and the Gendered Self,” which featured graduate-student presenters from art history programs nationwide. Our department travel grant awardees fanned out across the globe, while others pulled in prestigious external fellowships and conference invitations. Several students earned highly competitive internships at museums such as the Palm Springs Art Museum, the Getty, the California Museum of Photography, and the National Gallery of Art. We also enjoyed a very successful recruitment season and are excited to welcome seven M.A. and four Ph.D. candidates to the program.

Our faculty reached remarkable heights this year, with almost half of them receiving prestigious research fellowships and grants. They presented their work at numerous important venues, while also serving as journal editors, grant reviewers, and conference organizers. We added a stellar new colleague, and a new field of expertise, with the hiring Fatima Quraishi as Assistant Professor of Islamic art. Sadly, we said goodbye to Professor Emeritus Dericksen Brinkerhoff, who passed away in August 2018 after serving the department from 1965-1991. We also offered farewell addresses to Distinguished Professor Malcolm Baker, who retired in June 2019. Luckily, we will see Malcolm one more time at a departmental conference to be held in his honor on February 21, 2020 — mark your calendars! The excitement builds as we undertake two new faculty searches in 2019-20: one in the History of East Asian Art and another in the Art of Europe and Cultural History of the Hispanic Americas. The latter represents new and exciting departmental partnership with The Huntington Library, Art Museum, and Botanical Gardens.

As we move into 2019-20, let me close with a sincere thank you to all of our supporters. Your donations have enabled us to sponsor cutting-edge student research, museum exhibitions, and public symposia (the Wang Forum on Art and the Immigrant Experience proudly returns in 2020). We would not be who we are without you!

Jason Weems
Professor and Chair of the Art History Department
November 2019

JOHANNES ENDRES

During my sabbatical in the fall of 2018, which I spent at the Institute for Advanced Study in Princeton and at the Seeley G. Mudd Manuscript Library, I conducted research for my current project on “Time Capsules” and their material and logistic set-up. In cooperation with my former colleague Christoph Zeller, I organized an international conference on “Collecting in the Digital Age” at Vanderbilt University in Nashville, TN in October 2018. Throughout the year, I delivered talks on “Scarcity and Collecting in the Digital Age,” on Leonardo da Vinci’s Childhood Memory, and on Luis Trenker’s epic Western film Der Kaiser von Kalifornien, at Vanderbilt University, IAS in Princeton, Cal State Long Beach, the Humboldt University in Berlin, and the German Literature Archive in Marbach.

Important outcomes of my recent research on German writer and philosopher Friedrich Schlegel (1772-1829) were published in the form of an annotated and commented edition of his early works with Reclam press in Germany. The book is the only available critical edition of Schlegel’s work that follows the first print of his writings and provides annotations geared towards both a scholarly and wider audience. Also in 2018, my article on Totemismus und Gesellschaft: Eisenstein über Disney (Totemism and Society: Eisenstein on Disney), appeared in Scientia Poetica, a leading peer-reviewed journal in the field of the history of literature and the sciences.

My work received reviews in The Modern Language Review (of my Schlegel Handbuch, published in 2017), and in Literaturkritik.de (of my reader on Fetishism, published earlier in 2018).

In 2019, I had the honor of chairing the CHASS Executive Committee as well as serving on UCR’s Executive Council, which advises the chancellor and the chair of the Riverside division of the Academic Senate.

JEANETTE KOHL

After three years of chairing my department (2015-2018), I continued work on my book project “The Life of Busts. Sculpted Portraits in Fifteenth-Century Italy,” which will be the first book-length study of bust portraits and their functions, materials, and meanings in Renaissance Italy. I was lucky to have spent most of the academic year 2018-2019 as Agnes Gund and Daniel Shapiro Fellow at the Institute for Advanced Study in Princeton. In the summer of 2019, I conducted further research as a Director’s Guest Fellow at the Kunsthistorisches Institute in Florence, which houses my favorite art historical library. I have presented papers and conducted workshops at the University of Copenhagen and the Thawrovsk Museum in Copenhagen, the Institute for Advanced Study in Princeton, Princeton University, the Technical University in Berlin, the University of Hamburg, and at the 2019 CIHA conference in Florence, Italy. Recently, I was appointed as Acting Director of UCR’s Center for Ideas and Society (CES) for the winter quarter 2020.


Susan Laxton’s book, *Surrealism at Play*, came out in February 2019. She was the recipient of a 2018 Mellon Advancing Interdisciplinary Studies Grant at UCR’s Center for Ideas and Society. Fall 2018, where she convened an interdisciplinary seminar, “Contested Histories,” that addressed writing inclusive histories in the humanities and social sciences.

Laxton’s paper for the seminar, on occlusion in the photographs of Roy DeCarava, forms the basis for a chapter of her next book, *Post-Industrial Photography.* Building on that project, this summer Laxton has been working in the Vilém Flusser archives in Berlin, seeking to orient mid-century photography in relation to the rise of technical images, cybernetics and the shift from manufacturing to service in global industrialized countries. This Fall, 2019, in addition to her role as Graduate Advisor, Laxton will continue working with the Getty research group on their newly acquired “Streets of LA” archive, a collection of more than one million Ed Ruscha’s images of Los Angeles, produced “automatically,” in the manner of Every Building on the Sunset Strip.

Aleca Le Blanc

I spent the winter and spring quarters in Rio de Janeiro on a Fulbright Fellowship conducting research for my book, *Concrete and Steel: Artistic practices in industrial Brazil.* With the objective to better understand how the field of Brazilian design emerged in the 1950s and 1960s, my residency was appropriately sponsored by the Escola Superior Desenho Industrial, the first institution in Brazil exclusively dedicated to design pedagogy. Because the literature about this history is still quite sparse, I greatly benefited from my exchanges with ESDI’s faculty. In particular, several of the recently retired professors were among the first students that enrolled at ESDI when it was established in 1963. Because their careers mirror the history of the field, they have unique knowledge about what materials and techniques were available in the 1950s and 60s, the period that I am writing about, and I had the great benefit to enjoy many conversations over the course of my stay. In addition to the design-related research, I was visited the families of three of the principal artists in my book – Hélio Oiticica and Lygia Clark in Rio and Amílcar de Castro de Belo Horizonte – and conduct extensive archival research for my current project. Having decamped to Rio many times throughout my career, it was quite wonderful to have a prolonged stay in the Cidade Maravilhosa, and visit with so many friends and colleagues. Unfortunately, this was against the backdrop of an increasingly volatile political situation with the inauguration of a new military president on January 1, a rapidly rising murder rate largely due to militias who are embolden by cuts to the federal university system, and the largely due to militias who are embolden by...
CONRAD RUDOLPH

During the last year, Conrad Rudolph had three major articles appear or be accepted. "Macro/microcosm at Vézelay: The Narthex Portal and Non-Elite Participation in Elite Spirituality," Speculum (2020), addresses how—at one of the greatest of all Romanesque sculpted portals—an unusually complex concept might be conveyed in a large-scale work of public art to a pilgrimage public that is largely without formal education. Speculum is the journal of the Medieval Academy of America and the leading journal of medieval studies in the United States. "The Evidence of the Training of Tour Guides in the Middle Ages," in ed. Julian Luxford, Tributes to Paul Binski: Studies in Gothic Art, Architecture, and Ideas (Brepols, Turnhout), takes up the training of the previously unrecognized medieval tour guide, the principal mediator between the ordinary visitor and the sometimes incredibly lavish and complex art programs—between the public and the public work of art—of the Middle Ages. This is for a Festschrift for my colleague at Cambridge. "Medieval Architectural Theory, the Sacred Economy, and the Public Presentation of Monastic Architecture: The Classic Cistercian Plan," Journal of the Society of Architectural Historians 78 (2019), takes up the Cistercian abbey church plan with its flat east end—the famous ‘Bernardine plan,’ one of the most distinctive and written about church plans of all medieval architecture—showing how through a better understanding of the monastic sacred space, through a close reading of contemporary literary accounts, and especially with reference to current monastic architectural theory, the ‘Bernardine plan’ is not really by Bernard of Clairvaux (the leading ecclesiastical politician of his day) at all but is better thought of as the classic Cistercian plan, a compromise plan of lower spiritual standards, aimed at a broader institutional acceptance. During this same period, an earlier edited book of his came out in a greatly expanded second edition: A Companion to Medieval Art: Romanesque and Gothic in Northern Europe, Blackwell Companions in Art History, 2nd ed. (Wiley-Blackwell, Oxford, 2019) a collection of thirty-nine original essays from leading and upcoming scholars in the field, each historiographically analyzing one of a systematic and editorially determined range of subjects in the development of Romanesque and Gothic art history; eleven new essays were added to the revised original thirty essays; this includes his introductory essay, “A Sense of Loss: An Overview of the Historiography of Romanesque and Gothic Art.”

JASON WEEMS

Jason Weems is pressing forward on two book-length projects: one an exploration of the intersection of art and archaeological imagery in the Americas at the turn of the century, and the other an investigation into photography of and by Native Americans under the New Deal Administration. He also authored the research article “Driven Inside: Hopper’s Hotels and the Automobile” for the catalog of the groundbreaking 2019 exhibition Edward Hopper and the American Hotel (at the Virginia Museum of Fine Arts, where he give a lecture in November.) Weems presented conference papers at LACMA and the Society for the History of Technology Annual Conference, and the keynote for the History of Technology and the Midwest conference at Iowa State University. He is also coediting a scholarly anthology on the concept of the “human” in American art. He is a primary investigator in the Terra Foundation supported initiative “Chinese Artists and Artisans in North America, 1850-1950,” which seeks to build a collaborative network of art historians in China and the United States. Most importantly, Weems continues to advise students at all levels in high caliber research. These projects are truly outstanding.

H.C. Arnold will participate in this year’s SECAC conference where he will present on the late sound artist Michael Brewster. He has currently completed one small museum publication on Brewster’s work and is drafting a catalog essay for an upcoming exhibition of Brewster's 'Whistlers' for the Ca' Pesaro International Gallery of Modern Art. He was awarded a GluckGlobal Fellowship for the 2019-2020 year, and he is looking forward to working in the Visual Resource Center.

Recent graduate Heather Casseday (MA ’19) will be published as a contributor to the exhibition catalog for “Falling Rock,” the upcoming Gerald Clarke exhibition at the Palm Springs Art Museum. The exhibition will open in January 2020.

Recent graduate Shannon Dailey (MA ’19) was the recipient of the 2018 Richard G. Carroll Travel Award, which she used to travel to Scotland in support of research for her thesis topic where she visited archives and special collections at the National Library of Scotland, University of St Andrews, University of Glasgow, and Glasgow School of Art.

During Summer 2019, Savannah Dearhamer took part in a competitive internship at the National Gallery of Art in Washington, DC. Savannah worked within the museum’s Publishing Department on the forthcoming online catalogue raisonné of Mark Rothko’s works on paper, which includes over 2,600 objects. Some duties included conducting provenance, exhibition history, and bibliographic research on individual works; assembling data for a robust chronology while also strategizing design concepts for successful digital user experience. In addition to intensive projects, the interns attended biweekly seminars that introduced them to the spectrum of museum work at the Gallery and its departments.

Cynthia Neri Lewis has been awarded a 2019 Academy of American Franciscan History Dissertation Fellowship for her evolving study of the wall paintings of the Alta California missions and their promotion by the Federal Art Project's Index of American Design in the 1930s. The first installment of the fellowship was used toward funding summer research at the Bancroft Library, the National Gallery and the Archives of American Art. She has been invited to present a portion of her dissertation research at a conference entitled, “‘American’ Art and the Legacy of Conquest: Art at California’s Missions in the Global 18th—20th Centuries,” to be held at UCLA in November, 2019. Her essay, “Visualizing Mexico in Interwar San Bernardino: The Paintings of Ramón Contreras,” was published in the 2019 inaugural issue of UCR’s AAxL Journal. AAxL is an essential resource in the cross-cultural traffic of interethnic connections shaping new directions in studies of Southern California, the U.S. and the Americas. Cynthia was selected to participate in UCR’s Dissertation Writing Retreat in Big Bear, which took place in July 2018. She enjoyed the opportunity to live, write, collaborate (and commiserate!) with eight other UCR PhD students in the Humanities fields at various stages in their dissertation writing. Biggest lesson learned: a good dissertation is a completed dissertation.
Daniela Ruano Orantes interned at the Riverside Art Museum (RAM) from January 2019–June 2019 where she worked alongside Executive Director Drew Oberjuergen and Curator Todd Wingate. Daniela researched and analyzed collections, including the Cheek Marin Chicano collection. In addition, she executed outside projects including requested research from universities regarding the museum’s collection. The internship gave her hands-on experience in the curatorial field that she us extremely thankful for ultimately leading to a curatorial assistant position at RAM.

Daniel Powazek won the Richard G. Carrott Memorial Fund Award and will soon be embarking for Germany. At the Getty Research Institute, he transitioned into a role over the summer as the processing assistant for their PhotoTech project of digitizing the Institute’s collection of close to one million study photographs of European paintings.

Ph.D. candidate Camilla Querin was Curatorial Fellow at the California Museum of Photography, where she curated the exhibition Exile: The Land of Non-Belonging (May 25 – September 8, 2019). The five artists whose works were included in the exhibition, Nidaa Badwan, Ana Mendieta, Anh-Thu Nguyen, Nooshin Rostami, and Gazelle Samizay, all left their native countries because of forced expatriation or voluntary emigration. In the exhibition, the fragility of objects and the ephemeral nature of gestures contrasted with the permanence of memory and the power of self-affirmation. Exile was accompanied by a curatorial tour, an artist performance by Nooshin Rostami, and related film program. His year Camilla also presented her research at the first Getty Graduate Symposium, and she was the recipient of both the Humanities Graduate Student Research grant and the Jean Rowe Warnke Award from the Center for Ideas and Society.

The Undergraduate Art History Association had a very active year. Especially useful were the annual invitations from the Association to local people to speak to them about profession development. One of these events featured Russell Altamirano, a former UCR undergraduate, who spoke about her experiences leading up to her recent acceptance of a Fulbright fellowship that will allow her to intern at the Kunsthalle in Vienna. A second was a very successful discussion with Cynthia Neris Lewis, a student in our doctoral program working on Early Modern Ibero-American art, with an emphasis on the art of the missions of Northern New Spain/Spanish borderlands, and who also teaches at Rio Hondo College. The Association continued its partnership with the Mission Inn, helping to host First Sunday’s, an opportunity to engage with the Riverside community. And, on a lighter note, they attended College Night at the Getty Villa, an annual favorite and one that gives an inside look at this great resource.

Recent graduates updates

Esperanza Bey (’19) has accepted a position at The Academy of Art University where she works as an Industry Relations Coordinator. Richard Guzman (’19) has accepted a position with the Peace Corps working as a Secondary Education English Co-Instructor within a township designated by the Ministry of Education in Myanmar. Richard hopes to incorporate practical tools from his Art History and Anthropology background at UC Riverside to reinforce his future as an English-language educator.

EXILE: THE LAND OF NON-BELONGING

California Museum of Photography
May 25 - September 8, 2019

Exile: The Land of Non-Belonging explores the experience of exile and the desire for identity and belonging at a moment when thousands of people are being torn away from their homelands. Coming from Afghanistan, Cuba, Iran, Palestine, and Vietnam, the five artists whose works are included in this exhibition all left their native countries because of forced expatriation or voluntary emigration. They use photography and photo-related practices to narrate their journeys through new environments where gender, ethnicity, and sexuality assume different connotations. Exile is curated by Camilla Querin, Curatorial Fellow at the California Museum of Photography. Offered to an exceptional Ph.D. student in the History of Art at UCR, the CMP Curatorial Fellowship enables emerging scholars to work closely with curatorial staff and faculty advisors to conceive museum projects based on their own research interests. In this way, CMP Fellows contribute new scholarship to their field through original exhibitions. The Curatorial Fellowship program is a partnership between UCR ARTS and the History of Art Department at UCR. Exile is the inaugural CMP Fellowship exhibition.

RE-VISION: MYTH, MEMORY AND THE GENDERED SELF

UCR ARTS Barbara and Art Culver Center if the Arts
May 25, 2019

The Art History Graduate Student Association (AHGSA) hosted its eighth annual academic conference Saturday, May 25th, 2019 at UCR ARTS Barbara and Art Culver Center of the Arts in Riverside. The conference was open to all graduate students, as well as the public; there is no registration fee. This event was entirely student-generated and organized by UCR’s Department of the History of Art graduate students. This was an all-day event, and the goal of this year’s conference was to promote an interdisciplinary dialogue through visual and material culture by questioning imposed gendered hierarchies and identities, in order to facilitate inclusive understandings of gendered roles through history. This year’s theme concerned re-vision – revising, re-conceptualizing, and seeing differently – as the act of “looking back” to forge new critical directions and critique androcentric world views and traditions.

Keynote Speaker: Dr. Charlene Villaseñor Black, UCLA Department of Art History.
COMMUNICATION AND INNOVATION: ALFRED STIEGLITZ AND HIS EUROPEAN HERITAGE

Chiara Seidl, Ph.D. Candidate
Friedrich-Alexander-University, Erlangen-Nürnberg
November 15, 2018

Chiara Seidl is working on the American photographer Alfred Stieglitz (1864–1946) and his early career in Europe throughout the 1880s and 1890s. With his organizational activities such as founding the Photo-Secession, as a central figure, he contributed to establishing photography as a medium of fine art. For many of his followers, he functioned as an essential role model through his international networking between New York and other art centers. The survey of his early collaboration in Germany allows for the analysis of new aspects of external contributions to his influential position that brought him fame around the globe later on.

BRINK CARROTT LECURE SERIES

April 18, 2019
Camilla Querin, 2018 Richard G. Carrott Travel Award
Where are the Blacks? On the Importance of Afro-Brazilian Culture and Its Marginalization in Mainstream Art

Angela Lessing, 2018 Barbara B. Brink Travel Award
Responsibilities of the Imagination: Ruminations and Relationships in Gracida Iturbe’s Juchitán de las Mujeres

Shannon Dailey, 2018 Richard G. Carrott Travel Award
Framing Guinevere: Scottish Nationalism, Feminism, and Figuration in Jessie M. King’s Illustrations of The Defence of Guenevere and other Poems

Timothy Lithgow, 2017 Richard G. Carrott Travel Award
George Duran – A Louisiana Artist

STATIC IMAGE, MOVING PAST: PHOTOGRAPHY AND SPACE IN LATIN AMERICAN ARCHAEOLOGY, CIRCA 1900

Work In Progress Series:
Professor of Art History, Jason Weems, Ph.D.
May 8, 2019

The introduction of photography into archaeology around the turn of the century both enhanced and disrupted the latter, particularly concerning concepts of space and time. Space-time relations were crucial to both practices, as each seeks the transformation of organic spatial experience into abstract chronological fixity (the photographic plate, the archaeological timeline). In light of overarching debates about time and space in the context of archaeology in the Americas, this paper considers the paradoxical implications of photography in archaeology.

ENGAGING OBJECTS: LOOKING AT SCULPTURE WITH MALCOLM BAKER

February 21, 2020
Center for Ideas and Society, UCR, College Building South

Looking at sculpture with Malcolm Baker is always an adventure. With this in mind, the conference celebrates Distinguished Professor Emeritus Malcolm Baker’s scholarship and his time at UCR. Baker is an eminent authority in the history of sculpture, especially in 18th-century Britain, France, and Germany. Within that field, he developed a keen interest in portraiture and the history of collecting and display. Before moving to California in 2005, Professor Baker had a successful career as a curator in the UK, first as Assistant Keeper of the Department of Art & Archaeology at the Royal Scottish Museum in Edinburgh (1969-1980), then as Keeper, Deputy Head of Research, and Head of the Medieval and Renaissance Galleries Project in the Victoria & Albert Museum in London (1980-2005). In this position, he led the team that reshaped the famous museum’s galleries. He taught at the Universities of York, Sussex, and at UCR before joining UCR’s Department of the History of Art as a Distinguished Professor in 2007. As chair of the Art History department at UCR (2008-2011 and 2014-2015) he was a key figure in developing and consolidating its ties with the Huntington Library and Gardens in San Marino and the Getty Museum and Research Institute in Los Angeles. Malcolm Baker’s enthusiasm in front of works of art colored and informed his research as much as his teaching, and students loved his classes.

During the conference, we will look with friends and colleagues at some Engaging Objects to honor his career and his unique approach to sculpture and its display.

The conference will run the full day, beginning at 10am and concluding with an evening reception. Speakers include: Daniela Bleichmar (USC), John Brewer (Caltech), Faya Causey (National Gallery of Art, Washington DC), Thomas E. Copowell (UCR), Anne-Lise Desmas (Getty Museum), Steve Hindle (Huntington Library), Jeanette Kohl and Kristoffer Neville (UCR). To conclude the day, Malcolm will provide us with a valedictory keynote!

In Memoriam—DERICKSEN BRINKERHOFF

The Department of the History of Art with a heavy heart announces the passing of emeritus Professor Dericksen Brinkerhoff (1921-2018) at the age of 96 on August 12, 2018. Dericksen came to UCR in 1965 as chair and continued in his committed service to the department and university until his retirement in 1991. He completed graduate studies at Yale and Harvard, and prior to UCR taught at such institutions as Brown, Penn State, and Temple. As specialist in the Classical sculpture of Greece and Rome, Professor Brinkerhoff was a gifted and inspiring teacher of both undergraduate and masters degree students. At UCR he also served several terms as department chair and helped to found the department’s vibrant Master’s degree program. Later, he was active in the faculty senate and became, upon his retirement, a strong voice for emeritus faculty. He is warmly remembered by his fellow art historians, who describe him as friendly and patient mentor to new professors and a trustworthy peer for those more established. Long after his retirement, Dericksen was frequently seen in the department. He came to lectures and job talks until recent years, and always had a pertinent and probing question for the speakers. He regularly left articles or tidbits of research in his colleagues’ mail boxes, reflective of the intellectual interests he shared with others. Many of us still remember the sight of his bike propped outside the workroom, signaling that he was there to check his mail.
(1) Kris Neville with students and colleagues from the University of Greifswald on Hiddensee Island in the Baltic Sea, where he took part in a retreat/workshop for graduate students in art history in May. (2) Jeanette Kohl and a colleague at the Thorvaldsen Museum in Copenhagen, attempting a dialogue with a marble bust (no luck, though). (3) Visual Resource Collection staff Krystal Boehlert and Sonja Sekely-Rowland, GluckGlobal Fellows Heather Casseday and Molly Bond, and VRC intern Richard Guzman pose with VRC Mascot, Chili. (4) Savannah Dearhamer in the Mark Rothko gallery during her internship at the National Gallery of Art. (5) Professors Alessandra Rosado & Luiz Souza at Escola de Belas Artes, Universidade Federal do Minas Gerais, showing off the banner from Aleca Le Blanc’s 2017 exhibition, Making Art Concrete. (6) 2019 Masters recipients Angela Lessing, Hanna Lee, Heather Casseday and Shannon Dailey. (7) H.C. Arnold takes part in Nooshin Rostami, Border to Landscape, Participatory performance, California Museum of Photography. (8) Camilla Querin presents at the first Getty Graduate Symposium. (9) Art History faculty Jason Weems and Susan Laxton welcome presenters at the 2019 Graduate Student Association Conference. (10) Planners and presenters from the 2019 GSA conference enjoy time together at the historic Mission Inn in downtown Riverside. **Front Cover:** Ingostadt, Germany, Church of Our Lady, Chapel Vault, 1510-20. Photo: K. Neville.